

**Interview with Martha Heimdahl Slavin**

**March 23, 2022**

**St. Cloud State University Archives**

**Interview by Tom Steman**

**Steman (00:00):**

Hi, this is Tom Steman, university archivist at St. Cloud State. Today's date is March 23rd, 2022. And today I have Martha Heimdahl Slavin at KVS studios here at St. Cloud State University in St. Cloud, Minnesota. How are you, Martha?

**Slavin (00:18):**

I'm good. Thank you.

**Steman (00:19):**

Awesome. Awesome. Well, really excited about you being here today and being able to finally recognize your gift to St. Cloud State. It's been a long time coming. So I'm glad that you're finally here, you're meeting all these people, and we're able to do this interview. So, your dad--

**Slavin (00:40):**

Yes.

**Steman (00:40):**

--Ralph--

**Slavin (00:40):**

Right.

**Steman (00:41):**

--class of 1930 was here. He arrived in the fall of 1928, graduated in spring of 1930.

**Slavin (00:51):**

Right. Mm-hmm (affirmative).

**Steman (00:51):**

So talk about your family background. Talk about how your mom and dad met, and you have two older sisters.

**Slavin (00:54):**

Yes.

**Steman (00:54):**

So let's talk a little about your family background.

**Slavin (00:55):**

Okay. Okay. My dad, of course, grew up in Minnesota. He was invited by the Walt Disney Studio to come out to audition to work there in the late '30s. And he drove out with a couple of buddies, out to California, and went to work for Walt Disney Studio. He became an in-between, which is that he would draw the actions between two main actions of a character. And he also taught animation to the students, incoming employees. He met my mom at Walt Disney Studios. She was an inker, which was probably the only job that women could do at Disney Studios at that time. But they met and got married. The main animators went on strike during the period they were working there, and he decided to leave Disney. And they went across the country to Vermont, bought an old farm, and he tried to make a living as a freelance illustrator during World War II. He was too old for military service at that point. That didn't work out so well. And they sold the farm, mainly because there was a family of skunks that was living underneath the house.

**Steman** ([02:32](#)):

That will that'll make anybody move, right?

**Slavin** ([02:33](#)):

Right. Right, exactly. And they moved to New York where my mom had family, and they stayed there for a couple years. He worked for Hardinge Engineering Company as a draftsman illustrator, doing machine kind of drawings. And then they came back out to California after my second sister was born and he worked at Western Publishing Company, which had a contract with Warner Brothers, and he started doing the Bugs Bunny comic strip in 1947, and continued to do that for 30 years. He also did some of the comic book covers, and he did a few, later on, Yogi Bear illustrations for the England Press during his career.

**Steman** ([03:30](#)):

Awesome.

**Slavin** ([03:30](#)):

Yeah.

**Steman** ([03:30](#)):

So, were you born in California then?

**Slavin** ([03:33](#)):

Yes.

**Steman** ([03:33](#)):

So you have two older sisters?

**Slavin** ([03:35](#)):

Yes.

**Steman (03:36):**

And they were born in Vermont. So when--

**Slavin (03:39):**

Back up a little bit. I'm sorry. I confused you there. My oldest sister is actually my half sister.

She's my mom's daughter.

**Steman (03:46):**

I understand.

**Slavin (03:48):**

And she was about three years old when my parents married. And he adopted her. And so, I mean, she was just like a sister to us. I never thought of her as half sister or any other kind of relationship other than sister. And then my middle sister was born in Vermont. And when they came out here in '45, I was born in '45 in California.

**Steman (04:13):**

In California.

**Slavin (04:13):**

Yeah. So we were from all different places. New York, Minnesota, Vermont, and California.

**Steman (04:21):**

I didn't realize that.

**Slavin (04:23):**

Yeah.

**Steman (04:23):**

So, I always think it's-- Was it a struggle for him? I mean, we might be jumping all over, and that's okay. Was it a struggle for him to move from Vermont? I mean, despite the family of skunks living underneath the house, I mean, I can imagine the draw of southern California.

**Slavin (04:39):**

Yeah. I think so. He always took a lot of photos of his life. And you can see in the photos how interesting California was to him, the places that he would go to take pictures. So I think he always wanted to come back, because basically the entertainment industry is based there, and that he needed to be there in order to really make a good living.

**Steman (05:03):**

But it's funny that he was-- So he was drawing when he was doing the Bugs Bunny and the other stuff too. What I was reading Western Publishing was in Cleveland, Ohio.

**Slavin (05:11):**

Yeah.

**Steman (05:12):**

But Warner Brothers was in southern California. So I suppose--

**Slavin (05:16):**

Yeah. All over.

**Steman (05:16):**

--they were all over the place.

**Slavin (05:18):**

Yeah. But the Western Publishing had an office in Beverly Hills, and that was his office that he went to. So I guess, because of the connection with Warner Brothers, that's probably why they had one there.

**Steman (05:31):**

Right. Right. Now, so, your dad was here for two years. And did he ever talk about his time here? Or do you remember things that he would talk about? I know you'd mentioned that you've been to-- Well, you said your dad's from Minnesota, and I know you said you've been here a lot over--

**Slavin (05:51):**

Mm-hmm (affirmative). Yes. Uh-huh (affirmative). Over my life.

**Steman (05:53):**

For a long time.

**Slavin (05:55):**

We have deep roots in Minnesota, even though we're not here.

**Steman (05:57):**

Right. So did he talk about his time here?

**Slavin (06:01):**

A little bit. I remember vague things about it. I know he was very proud of having been at St. Cloud and he knew he was really involved in within the community. And I think what he took away, not only coming out with teaching credentials, but a community of people, because he kept in touch with people from St. Cloud all his life. But day to day where he was, I knew he had

lived in a house on campus, but he never talked too much about where it was. But he's been gone for 40 years. So some of that is probably lost in my memory too.

**Steman** ([06:44](#)):

Right. Right. But he didn't come to campus very often. I know when we were talking before, you said 1966, he was awarded the Distinguished Alumni Award, and we have those great photos of your dad.

**Slavin** ([06:57](#)):

Yeah.

**Steman** ([06:57](#)):

I think it was in Atwood too, where the ceremony was. So I'm glad to hear he was proud of his time. Was he proud to receive that award? Was it a big deal?

**Slavin** ([07:06](#)):

Oh, yeah. Yeah, it really was. Yeah, it was. And I think it was interesting because that same year, the superintendent of schools of LA County received that award, the two of them together. And I thought that was an interesting-- Because both of them were teachers basically. And even though my dad didn't teach for a living, he always was a teacher all his life.

**Steman** ([07:32](#)):

Right.

**Slavin** ([07:32](#)):

And I think that was significant coming from St. Cloud, that there were two people who became so well known, basically.

**Steman** ([07:40](#)):

I didn't know that.

**Slavin (07:41):**

Yeah.

**Steman (07:42):**

I know there was four men, and your dad was one of them, but I didn't realize-- And I'm sure they didn't know each other.

**Slavin (07:48):**

No. Mm-mm (negative).

**Steman (07:48):**

No, it just--

**Slavin (07:48):**

Just happened--

**Steman (07:50):**

Just happened to be the same time that they were doing it.

**Slavin (07:52):**

Yeah.

**Steman (07:52):**

There's great photos of your dad I like that-- Of the car, he's making a-- Here's this guy from Wilmar who's been out in southern California for how long? He's making snowballs in October. It had snowed that day. Unbelievable. But your dad was very involved with campus.

**Slavin (08:11):**

Yeah.

**Steman (08:11):**

I know we were teasing you a little bit that the three sport athlete, and as we looked in Archives this morning, you're like-- What did you say? Your dad had a lot of fun here? Is that how you--

**Slavin (08:23):**

I think so. His photo albums have all his girlfriends up to my mother. So I think he had a really good time when he was in St. Cloud, besides the football, and the boxing, and track.

**Steman (08:39):**

Well, he was a star quarterback too, because I know football, basketball, and then I had found a photo of him with the track team.

**Slavin (08:48):**

Yeah.

**Steman (08:49):**

So when you were mentioning at lunch-- Who was someone that was running track? I remember, I thought you had said something. There was a relative who had done track as well. Not at St. Cloud State, but somewhere else.

**Slavin (09:05):**

His youngest brother.

**Steman (09:06):**

Oh, his brother.

**Slavin (09:07):**

Yeah.

**Steman (09:08):**

Okay.

**Slavin (09:08):**

Yeah.

**Steman (09:08):**

Did his siblings come to St. Cloud State?

**Slavin (09:11):**

I don't think so. I think they went different places. I mean, they either were farmers, teachers, or they worked for the railroad.

**Steman (09:19):**

Was he the furthest away from Willmar too?

**Slavin (09:21):**

Yes.

**Steman (09:22):**

Southern California?

**Slavin (09:23):**

Definitely.

**Steman (09:23):**

Oh my God. That's awesome.

**Slavin (09:25):**

Yeah.

**Steman (09:26):**

So how and why was he interested in drawing? I know he did some of that work here for the *Chronicle* and the *Talahi*. I'm guessing this was something he was always interested in doing.

**Slavin (09:36):**

Yeah, he did that one. He was a great chronicler of his life and he kept books. And I have drawings from when he was a young high school and earlier, which always-- I'll digress here a little bit. People say they can't draw. Somebody has told them they can't draw. And if you look at my dad's drawings, when he was young, you would say, "Oh, this guy isn't that good either." But it is a matter of practice. He had the interest and the practice, and he turned out to be just a fantastic illustrator of art.

**Steman (10:16):**

He made a career, but he wasn't just solely interested in drawing. He did other things as well. What other mediums of art did he dabble in?

**Slavin (10:25):**

Watercolor was his other thing that he would do occasionally. Mostly though, it was drawing. He would sit down, and if we went to a rodeo, he would sit and draw the horses, and all the cowboys. And he just loved to draw. We'd go out in the woods and he'd sit down and start drawing the trees, and the cabins, and whatever was in there.

**Steman (10:47):**

It's better than just sitting there, right?

**Slavin (10:49):**

Yeah. Exactly.

**Steman (10:50):**

[inaudible 00:10:50] your time. So he came here and graduated in 1930. It was a teacher's college, it was training teachers.

**Slavin (11:00):**

Right.

**Steman (11:00):**

Do you know what he would have thought about his career? Obviously, he went to Disney in 1937, but obviously he was interested in teaching. We'll get to what he did at Disney in a few minutes. But do you think that he was going to make that as a career? Did he have something else in mind? Or is one of those things that you fall into? You're like, "Wow, I'm going to try this," and then it's a career.

**Slavin (11:25):**

No, I think he really meant to be a teacher. He got his degree at St. Cloud, and then went to Minneapolis Art Institute for a while. He worked at Faribault School for the Deaf for seven years. So I think, if he hadn't gotten the invitation from Walt Disney, he probably would've stayed in Minnesota as a teacher somewhere.

**Steman (11:50):**

Isn't it amazing how things-- We were talking about that at lunch, those crossroads. I can't imagine-- I mean, what a chance and what a risk, right? You're working at the Faribault School for the Deaf, and you're going to pick up and move to southern California to work for some animation company that may or may not be around.

**Slavin (12:10):**

Exactly.

**Steman (12:12):**

Did he talk about his times as being a teacher at Faribault?

**Slavin (12:16):**

Yeah, more there, I think, because he really enjoyed working with the students. And again, he kept photograph albums of that time, and you can see the things that they produced while-- He just really liked working with kids. And I think that ran through, not only his teaching career, but also his artwork, because he's chosen something that is related to children, rather than doing something like a graphic designer, working for an advertising company or whatever.

**Steman (12:48):**

Right. I suppose. Well, adults and children all like-- Well, it's funny.

**Slavin (12:53):**

Everybody likes Bugs Bunny.

**Steman (12:53):**

Yeah, everybody likes Bugs Bunny.

**Slavin (12:53):**

But--

**Steman (12:56):**

So you're writing for everybody.

**Slavin (12:57):**

Yeah.

**Steman (13:00):**

Let's talk about his time at Disney. I always find this so fascinating that your dad takes his-- He's drawing and explain what happened. So 1937, he decided he to do some drawings, and he submitted them to Disney. So what happened?

**Slavin** ([13:18](#)):

So then they took a look at his portfolio, and sent a letter saying, "We'd like you to come and try out, and take our animation classes, and see if you'll work out for us." And that's history. He and a couple of buddies drove out from Minnesota and wound up at working at Disney.

**Steman** ([13:44](#)):

Just pick up and go to Disney, right?

**Slavin** ([13:46](#)):

Right. Yeah. No kidding. What a--

**Steman** ([13:49](#)):

And what films did he work on at-- It's funny, learning a little history about, I don't know. Did you see, there was an American Experience documentary a few years ago on Walt Disney, which I thought was absolutely-- I had no idea. As you learn more about the man, and I always remembered, and it must have been around the time that I had met you and had seen this stuff that you had at your home about how Snow White and the Seven Dwarfs is the first full feature animated film.

**Slavin** ([14:19](#)):

Mm-hmm (affirmative). Yeah.

**Steman** ([14:19](#)):

And people were telling Walt Disney it was going to be a failure.

**Slavin** ([14:22](#)):

Right.

**Steman** ([14:23](#)):

And it was not a failure at all.

**Slavin (14:26):**

Yeah. It's amazing.

**Steman (14:26):**

It's amazing. You have the short Mickey Mouse and all those other cartoons. But a full feature length. So your dad worked as an in-betweener.

**Slavin (14:33):**

Right.

**Steman (14:34):**

Your mom was an inker.

**Slavin (14:35):**

Mm-hmm (affirmative).

**Steman (14:38):**

So she was inking the films, right?

**Slavin (14:39):**

Yes. Yeah.

**Steman (14:39):**

Or the cartoons.

**Slavin (14:40):**

The cells. So they had to do hundreds and hundreds of cells in order to make an animated feature. So somebody had to do the inking work. They didn't have computers or printers that could do that kind of thing. So they had a group of mostly women who, they'd have an under drawing, and then they'd paint it on each cell.

**Steman** ([15:06](#)):

It sounds like tedious work.

**Slavin** ([15:07](#)):

Right.

**Steman** ([15:08](#)):

But it has to be done, right?

**Slavin** ([15:08](#)):

Exactly.

**Steman** ([15:08](#)):

As we're enjoying--

**Slavin** ([15:10](#)):

And it's a job.

**Steman** ([15:10](#)):

And it's a job, right. As we're enjoying these films.

**Slavin** ([15:13](#)):

Yeah.

**Steman** ([15:15](#)):

So what films did he work on?

**Slavin** ([15:16](#)):

He worked on Dumbo, some of Snow White, and then Fantasia. He did a lot of work on Fantasia.

He did the work on the rhinoceroses. Or no, hippopotamus.

**Steman** ([15:28](#)):

The hippos.

**Slavin (15:28):**

The hippos, not the rhinoceroses. The hippos. And then he also did work on the Bacchanal scene, and the Night on Bald Mountain which is the ending.

**Steman (15:39):**

Yeah.

**Slavin (15:39):**

Yeah.

**Steman (15:40):**

Pretty fantastic. Did he enjoy his work at Disney?

**Slavin (15:42):**

Yeah, I think he really did. Just that, because of the strike, he felt uncomfortable then and just decided he needed to leave.

**Steman (15:52):**

So he did. He wasn't let go. He decided, "No, it's time to go."

**Slavin (15:57):**

Yeah. But because he had been teaching students, and the students went on strike as well as the main animators, he didn't say too much about this, but he felt that Walt Disney was upset with him for letting his students go out on strike. And so there was a little bit of negativity there. I think he knew he had to go.

**Steman (16:21):**

How did you describe Walt Disney?

**Slavin (16:24):**

He's like the Steve Jobs of his era. Somebody who is extremely creative, but hard to work with.

**Steman (16:31):**

But hard to work with. Did he talk about his dealings with Walt personally? Or he was around.

He was hanging around.

**Slavin (16:37):**

Yeah. He was pretty careful about what he would say about people.

**Steman (16:43):**

Well, I wasn't expecting, "He was a terrible person."

**Slavin (16:46):**

No, but I mean, you could say that.

**Steman (16:47):**

Yeah.

**Slavin (16:48):**

Yeah.

**Steman (16:48):**

I suppose if you're in the business of Walt Disney, or anybody, yeah, you wouldn't want to say anything bad. But you forget that, at least I should say, at least for me, forget Walt Disney was a man. So that's when, watching that documentary, I'm like, "Well, he was. Yes, he was a man from Kansas City of all places."

**Slavin (17:07):**

Yeah, it's amazing what he did. Incredible.

**Steman** ([17:08](#)):

Yeah. And I had no idea. So, and then having your father being able to interact with Disney, and to work on those films. So how did he start teaching the students? I mean, was this something that evolved at Disney?

**Slavin** ([17:23](#)):

I don't know. I don't know.

**Steman** ([17:24](#)):

You don't know.

**Slavin** ([17:25](#)):

Yeah. I think he probably, I would assume, he would volunteer because he had the teaching training. But I don't know the answer to that, why he came.

**Steman** ([17:36](#)):

And he must have obviously enjoyed it.

**Slavin** ([17:38](#)):

Yeah.

**Steman** ([17:38](#)):

Yeah, but if you're--

**Slavin** ([17:39](#)):

Yeah, and he loved to be doing something like that.

**Steman** ([17:41](#)):

Right. But then having the students go on strike. Oh--

**Slavin** ([17:45](#)):

Not good.

**Steman** ([17:46](#)):

Not good. So he left Disney. And then, as you mentioned, he went to Vermont and was working as a--

**Slavin** ([17:54](#)):

Political cartoonist mostly. One frame cartoon. He would try to sell the papers, and he sold a few, but it wasn't enough to make a living on.

**Steman** ([18:06](#)):

Yeah. Was that when he started some of those others? So we had Yukon.

**Slavin** ([18:10](#)):

Yes.

**Steman** ([18:10](#)):

What was it? Yippy the Yukon Pilot. I forget.

**Slavin** ([18:14](#)):

Yes.

**Steman** ([18:14](#)):

But then there was one that was published. That was Minnie-

**Slavin** ([18:18](#)):

Minnie Soo and Little Haha.

**Steman** ([18:21](#)):

So he was doing that when he was in Vermont.

**Slavin** ([18:24](#)):

Yeah.

**Steman (18:24):**

Yeah.

**Slavin (18:25):**

Yeah. And that actually was published in some of the comic books. For, I think, at least a year, he had a comic strip of that. And today it probably would not-- He grew up in Minnesota and was always interested in the history of Minnesota, and native Americans and what they did. But I think the cartoon itself is probably not-- If you look at, and you wonder--

**Steman (18:53):**

Right.

**Slavin (18:55):**

It's of its time.

**Steman (18:57):**

It's of its time. That's for sure.

**Slavin (18:58):**

But the one thing I liked about it, going back over it again, Minnie Soo, who was the main character, was a woman, and she was a very strong woman. So it was good to see that from that point of view at least.

**Steman (19:11):**

Right. So, he was doing the political cartoons. He was working at--

**Slavin (19:17):**

Hardinge.

**Steman (19:17):**

And what kind of company was that?

**Slavin (19:18):**

It's an engineering firm. Old style, been there forever, I think.

**Steman (19:22):**

Still there?

**Slavin (19:23):**

It might be. I don't know.

**Steman (19:24):**

It might be.

**Slavin (19:26):**

He was working as a drafting engineer or he drew the technical drawings for whatever it was that they were designing.

**Steman (19:34):**

Did he like that?

**Slavin (19:36):**

He never talked too much about that.

**Steman (19:39):**

Answer's probably no.

**Slavin (19:42):**

It's very precise and it's not the free form kind of drawing that he would do with a comic strip.

**Steman (19:52):**

Yeah. But he was drawing Minnie Soo and Little Haha. And it wasn't successful? Or what was that transition of he was writing it and drawing it.

**Slavin (20:06):**

Mm-hmm (affirmative).

**Steman (20:09):**

And it was published and it was in comic books. What happened or what changed his mind, as like, "All right, maybe this isn't working," or, "I'm not making a living at this enough to support my family," or, "I'm not happy doing it?" What happened? Do you know?

**Slavin (20:26):**

No, I can't answer that one. Other than the fact that they decided to come back to California, and he got to work at Western, whether that happened when he was back east, and then they just all moved, I don't know.

**Steman (20:41):**

You don't know.

**Slavin (20:41):**

Yeah.

**Steman (20:42):**

Yeah. It's a mystery.

**Slavin (20:43):**

One of those lost pieces.

**Steman (20:45):**

It's a mystery. Well, that's okay. So, he picks up and he goes back to southern California.

**Slavin (20:54):**

Yes. Mm-hmm (affirmative).

**Steman (20:54):**

And how did he get hired with Western Publishing?

**Slavin (20:58):**

Portfolio again.

**Steman (20:59):**

Portfolio again. And I suppose at that point he had. You're at Disney, you're doing your own comic stories, you got some political, so--

**Slavin (21:06):**

And he knew people who had worked at Disney and who were within that art community. So that, I'm sure, helped.

**Steman (21:17):**

And what was he first doing at Western Publishing?

**Slavin (21:23):**

As far as I know, he took on the Bugs Bunny right away.

**Steman (21:27):**

Do you know why he was tapped to do that? Did they say, "You're going to do this now?" Or did they say, "Does anyone want to draw--" Because Bugs--

**Slavin (21:34):**

Yeah. Again, they look at your portfolio and see what you can do. And that, I'm sure, made the decision for them.

**Steman (21:42):**

As a non-artist, I have no idea. So I know he started the-- He did the Sunday first--

**Slavin (21:51):**

Yeah.

**Steman (21:52):**

--in 1947. Yeah. Looking at your portfolio. That's interesting. So--

**Slavin (21:59):**

It is, isn't it?

**Steman (22:00):**

Yeah. You just wonder, it's like, "Hey, you're going to be drawing this now." And I understand that. That has always been one of my questions, Martha, is why Bugs Bunny? Why did he do that? And I know, so they had someone who was doing the Sunday strip before him. Because I think--

**Slavin (22:18):**

Yeah, Tom [inaudible 00:22:18].

**Steman (22:19):**

Yeah. Right. And it was '42 or '43, and as we were taking care of these records as we're doing research, that was one of the things I'm like, "Oh, Bugs Bunny was--" They say the first official appearance of Bugs Bunny, as we know him today, was 1940. And it was a craze. People went nuts for Bugs Bunny.

**Slavin (22:41):**

I know. Yeah. It's really interesting how he has survived as a popular character. And really, at the time my dad started drawing, there were three or four different rabbit cartoons, and all of them took credit for the idea of Bugs Bunny. But eventually Chuck Jones, who did main animation, he

was the one they finally decided really belongs with because he's really done the majority of the work on Bugs Bunny, where my dad strictly was with the comic strips.

**Steman (23:16):**

Right, right, right. Of course, we've seen all those cartoons. And we were just talking about-- I think my wife and I were talking about, of course, we've seen them all, those classics from the '40s. And it's fun to see Bugs Bunny as he evolved, at least in animation. Even, I don't know how to describe how-- You could see how he evolves over, like Mickey Mouse too. And well, maybe he's got a little bit of a gut, and his ears are shorter, and you can see some of that in your dad's work, especially in the Sunday strips from 1947. And you can see how it had evolved over time.

**Slavin (23:48):**

And they also have character sheets.

**Steman (23:50):**

The character sheets, right.

**Slavin (23:52):**

That tell you exactly how that particular character is supposed to look. So that changes over time. You get a new one every once in a while.

**Steman (23:59):**

So I know it was '42 or '43 the Sunday, and then your dad was tapped to do that. And obviously it was a year later they decided to do a daily strip.

**Slavin (24:10):**

Yeah, right.

**Steman (24:14):**

And we've talked about this before. I mean, you're on 365 strips a year. You're doing it. You're on--

**Slavin (24:22):**

Every day.

**Steman (24:23):**

--every day.

**Slavin (24:23):**

Mm-hmm (affirmative).

**Steman (24:26):**

He must have enjoyed, obviously, what he was doing. And how much-- Well, it's a lot of work.

**Slavin (24:33):**

Yeah, it really is. It took him almost a day to do the complete, from the under drawing to the final for each one.

**Steman (24:43):**

So that's good that you mentioned. So we have the under drawings, the pencil, the pencil drafts. And he would actually start, as we're talking about-- I've read musicians, like Prince, he started in the morning, and he was done, and the whole song is complete.

**Slavin (25:03):**

Yeah.

**Steman (25:03):**

Is that how your dad worked? So obviously, he worked with his writer, Al Stoffel, and he drew the under drawing, and then he wouldn't let it sit. He would just, he'd continue working on it.

That day, he'd finish it up? Or would he do, "I've got some ideas and here's 10 of them," and then he'd go back and decide what he do and finish? What was his process in how he did those comic strips?

**Slavin (25:30):**

Mostly, because he would take his art in at the end of the week to talk to his writer, he would do a series of under drawings for the week. So it he would take him-- He would be on the finals from the week before. So he would be doing those in ink, as well as starting a new one every day for the Friday meetup. He usually would spend the time just concentrating on one strip a day, because a story has to stay together. It'd be--

**Steman (26:10):**

Yeah. So they would have the story that'd go-- Throughout the week, they'd have a thread that would go through the whole week.

**Slavin (26:15):**

Right. Right.

**Steman (26:16):**

Yeah.

**Slavin (26:16):**

Yeah.

**Steman (26:19):**

So him and the writer, Al Stoffel, would decide what they were going to do for the week.

**Slavin (26:23):**

Mm-hmm (affirmative). Yeah.

**Steman (26:24):**

And then he would, as I'm trying to understand, so he'd do the under drawings--

**Slavin (26:29):**

Try not to show it to you.

**Steman (26:31):**

Maybe that would've been easier. He'd do all the under drawings, but then he'd be completing the week before's drawings in ink.

**Slavin (26:38):**

Yeah. The finished ones. Mm-hmm (affirmative).

**Steman (26:40):**

The finished ones.

**Slavin (26:42):**

Yeah.

**Steman (26:42):**

And so how long would he be working a day?

**Slavin (26:44):**

Well, he was--

**Steman (26:45):**

Just in a regular day. So if he was like, "If I need some time off, I got to work ahead."

**Slavin (26:49):**

Right.

**Steman (26:49):**

But just a regular day, how much would he be working?

**Slavin (26:54):**

Usually he would work, he'd take a break for lunch. He was always very consistent about lunch and coffee at 3:00. But he would work from 8:00 to 5:00.

**Steman (27:03):**

8:00 to 5:00.

**Slavin (27:04):**

Yeah.

**Steman (27:04):**

And where would he work? He was at home.

**Slavin (27:07):**

Yeah.

**Steman (27:07):**

Where?

**Slavin (27:07):**

He built his studio out in the backyard. And we have pictures of that. Yeah, him working on the roof and everything.

**Steman (27:16):**

Oh, he built it himself.

**Slavin (27:17):**

He built it himself. Yes.

**Steman (27:20):**

"No, you don't need a contractor. I'll just build the house myself."

**Slavin (27:25):**

So, and as you walked into the studio, on one side was a long table and some cabinets above. But that was where we could sit and draw. On the other side were cabinets that were like file cabinets, thin file cabinets, that he kept a lot of reference material. So if he needed to know how to draw, if he needed a dog, he could pull out a dog and use that for putting in the illustration.

**Steman (27:56):**

So they would, even the background stuff that he would have, there was set things, or there were suggested things?

**Slavin (28:05):**

Sometimes.

**Steman (28:06):**

Not all the time.

**Slavin (28:06):**

That really depended on what the story was.

**Steman (28:11):**

Right. So he'd work, you'd say, 8:00 to 5:00.

**Slavin (28:15):**

Mm-hmm (affirmative).

**Steman (28:17):**

That's funny. Lunch.

**Slavin (28:19):**

And coffee.

**Steman (28:20):**

And coffee. Got to have that to finish up for the day. So he'd be out there all day working. But you said, working ahead, he might be working later.

**Slavin (28:30):**

Yeah. If we were going to go on vacation, he would be working late at night to finish up because he'd have to get a week's worth ahead of time in order to take a week off.

**Steman (28:41):**

Right. Right.

**Slavin (28:42):**

And then sometimes, when we went on vacation, he would actually bring the work with him and work on it and not get much of a vacation.

**Steman (28:49):**

Yeah. You're in Minnesota in the summer, which is the best time to be here, and your dad's working.

**Slavin (28:54):**

Mm-hmm (affirmative).

**Steman (28:58):**

What was the creative process? So he worked with Al Stoffel.

**Slavin (29:03):**

Mm-hmm (affirmative).

**Steman (29:04):**

Stoffel until-- So your dad, 1947, and then in late '78, he retired from writing the comic strip. How was that process with Al? How did that work? So worked all those years together--

**Slavin (29:18):**

Yeah, well, they were good friends, but they also had their moments, because Al, he would write the script, and they'd talk over what they thought the comic strip should look like. And that's what my dad would go home and draw that, and then bring it in the next week to review it with Al. And sometimes Al would decide he'd like it changed. And that meant that my dad would have to go back and redraw some part of it, which was not always--

**Steman (29:50):**

Appreciated.

**Slavin (29:51):**

Appreciated, him having to do that extra work.

**Steman (29:57):**

Did your dad ever comment on the text, on the stories too?

**Slavin (30:00):**

Oh, yeah. I think he did.

**Steman (30:00):**

Yeah, you're like, "I don't like this. I think you need to change this." So he would--

**Slavin (30:04):**

Yeah, it was both.

**Steman (30:06):**

It was a collaborative. It was a push and pull.

**Slavin (30:08):**

Yeah.

**Steman** ([30:11](#)):

So, thinking about, we all know what Bugs Bunny looks like. He's wearing the gloves, and he's got the long ears, and we know all-- Sylvester was-- And Porky Pig, and Elmer Fudd. And this is for me, as a non-creative artist type of person. So you had to draw them a certain way because you're like, "That's Elmer Fudd. That's Porky Pig." We can look at them. We know exactly what they are. How much creativity did he have, creative license to do what he did? So you have these set things, but--

**Slavin** ([30:46](#)):

Well, I think the thing that he really enjoyed more than anything, it was the other parts, because he knew how to do Bugs Bunny by heart. But if he had a sales clerk in the background, he could have great fun with what that person looked like. Or a woman walking out of a store or whatever. So those things, I think, made it enjoyable. Especially animals, like dogs walking down the street, he always imbued them with such joy. It's fun to look at those parts of the comic strip.

**Steman** ([31:21](#)):

That's interesting. Yeah. Yeah. I never thought of it that way, Martha. Yeah, because that was always one of my questions. I mean, you know what they look like, but then you put them in different poses, or in different situations, but I wasn't sure if-- He must have enjoyed it if he did it for so long, right?

**Slavin** ([31:41](#)):

So actually, he didn't like Bugs Bunny's character as much, mainly because he was a rascally rabbit, and my dad was not that kind of person. So he would get upset with him sometimes, I think, but--

**Steman** ([31:58](#)):

He'd get upset with Bugs Bunny. Well, who did he like drawing the best?

**Slavin** ([32:04](#)):

I don't know. He liked drawing drawings. And I think he really did like doing all the outside work, as far as if he had a choice of-- The characters were just part of his work.

**Steman** ([32:21](#)):

Yeah.

**Slavin** ([32:21](#)):

And it was the others stuff that was--

**Steman** ([32:23](#)):

It was the other stuff. Yeah.

**Slavin** ([32:26](#)):

--really entertaining to him.

**Steman** ([32:28](#)):

So he did it for 30 years, but he was also involved in other creative works as well. So what other things did he do for Western Publishing?

**Slavin** ([32:39](#)):

Well, he did a lot of the comic book covers. He didn't do the inside because there was no way one person can really do all that. So there was always somebody else who had done that. And that was various artists. That wasn't anybody-- And the reason he ended up having his name on the comic strip was because of longevity. He had worked at it so long, they decided, "You need to get credit for that." Where the other ones, people came and went because it was a beginning way to get into the business.

**Steman (33:13):**

Yeah.

**Slavin (33:14):**

So he did the covers for comic books and he also did the illustrations for several Golden Books that were based on Bugs Bunny. And he also did some work later on for Hanna-Barbera in England for Yogi Bear. So thinking about that, it's amazing that he could take on that extra work with all the other stuff that he was doing just on a daily basis.

**Steman (33:43):**

Why do you think he did that?

**Slavin (33:45):**

Just for interest.

**Steman (33:47):**

Just for interest.

**Slavin (33:47):**

It was something to do. He also was always trying to develop his own comic strip, but he was really not encouraged by Western to do that because they wanted him to stay with Bugs Bunny.

**Steman (34:02):**

Of course.

**Slavin (34:03):**

So that was a disappointment for him, that he never was able to come forward with something, but he had a great life. So--

**Steman (34:14):**

Yeah. I mean--

**Slavin (34:15):**

And the ones that he did, I don't know if I gave you any of the later ones, maybe.

**Steman (34:21):**

I don't know.

**Slavin (34:21):**

I don't know. I don't remember.

**Steman (34:23):**

There was a horse. And was that Herkle? I can't remember.

**Slavin (34:25):**

Yeah. No, these were probably in the '60s or '70s.

**Steman (34:31):**

Yeah. Much later then. Yeah.

**Slavin (34:32):**

Yeah.

**Steman (34:33):**

Yeah. So he was involved--So that's interesting that-- And I didn't know, I knew he did the covers, but I wasn't sure if he had done the insides at all. I mean, I know we have some of those examples of those early Golden Books, like Bugs Bunny's Birthday, or Bugs Bunny Keeps a Promise, where he did all of the artwork.

**Slavin (34:53):**

Right.

**Steman (34:54):**

I can't forget about Bugs Bunny's Space Carrot.

**Slavin (35:00):**

I know. I love that one too.

**Steman (35:00):**

Those great drawings. So what was the-- Because I know we have a bunch. Obviously, you had gifted a bunch of the comic book covers and had some of the published ones too. But I find the books are interesting, but I didn't know if he had drawn the comic books or not. So the comic strips started. The daily was in 1948, and he wrapped up in '78. And he was doing all these things too. But he continued to work after he stopped with the comic strip, correct? Or not?

**Slavin (35:31):**

Not that much. No. Mm-mm (negative).

**Steman (35:34):**

Because I've seen things dated after '78, some of the comic book covers. So maybe--

**Slavin (35:38):**

Oh, maybe he did that. Yeah. Yeah.

**Steman (35:41):**

But maybe, or they could have--

**Slavin (35:41):**

But I wasn't at home then.

**Steman (35:42):**

But you were--

**Slavin (35:44):**

So he probably was working, doing things like subcontracting out, because they still want him to do-- He just didn't want to work full time.

**Steman** ([35:52](#)):

He just didn't want to work full time. Yeah. Yeah.

**Slavin** ([35:56](#)):

Sorry. I didn't even think about it.

**Steman** ([35:57](#)):

It's all right. That's all right. So what do you think his favorite parts were drawing? So I know I said what-- Did he have favorite bits? Maybe the bits piece from the comic strip. So it's always Sylvester, he was a slacker. And Bugs Bunny always seemed to be watching Cicero all the time. So were there any bits from the comic strip that you enjoyed, and were there some that your father enjoyed too?

**Slavin** ([36:25](#)):

Well, my favorite is the one time he put me in, which he normally didn't do. He didn't use family members. But he had one with my sister and one of her children. And he used my mom a couple times. You could tell that it was her. But I was standing out looking very--

**Steman** ([36:50](#)):

We have that identified.

**Slavin** ([36:53](#)):

Yeah, that's right.

**Steman** ([36:54](#)):

So I think it's something that you had given us. I think it was from 1957 or something, and you're standing in the street. And then the one, was it your sister, Linda?

**Slavin** ([36:59](#)):

Mm-hmm (affirmative).

**Steman (36:59):**

I remember that. And we have the under drawing, the draft drawing. So she's pushing a child in a--

**Slavin (37:06):**

Right, that's her daughter.

**Steman (37:08):**

Well, would the publisher, would they have even known that?

**Slavin (37:10):**

No, not at all.

**Steman (37:11):**

Just some random--

**Slavin (37:12):**

I mean, but that's why it's so much fun, is because it's a secret.

**Steman (37:16):**

That is hilarious. So we talked about this at lunch a little bit that, so your father was an artist, your mother was an artist, and you have spent some of your career as an artist and teacher as well.

**Slavin (37:36):**

Yes. Yeah. Well, I started out as a teacher of art in junior high school, and also taught journalism, and newspaper, and English, and PE.

**Steman (37:47):**

Oh, I didn't know that.

**Slavin (37:47):**

I taught wrestling for a year.

**Steman (37:50):**

How'd that go?

**Slavin (37:51):**

Actually, I'll have to tell you, that was the best class I had, because none of the kids had ever taken wrestling. And all the other PE classes were baseball and soccer. They knew far more than I would ever know about it. So, I was mostly standing around watching them. Where in wrestling, I actually had to teach them something. So it was fun.

**Steman (38:15):**

So, and it sounds like it went okay.

**Slavin (38:18):**

Yeah.

**Steman (38:19):**

It went okay.

**Slavin (38:21):**

Actually I practiced on my husband too. So--

**Steman (38:25):**

Learning some of those wrestling moves.

**Slavin (38:27):**

Right, right.

**Steman** ([38:27](#)):

That's right. What are some of your favorite Warner Brothers characters? I mean, actually this came to my brain. Have you drawn any of them before? Have you ever had your hand at it before? Do you have something?

**Slavin** ([38:41](#)):

Oh, just to show you how important it is to practice. How bad I am a drawing Bugs Bunny. I have never been very good at drawing Bugs Bunny.

**Steman** ([38:55](#)):

So Martha has shown me this sketch of Bugs. Well, it's a whole lot better than what I could do. I couldn't even do that.

**Slavin** ([39:02](#)):

But he had a way of showing people how to draw Bugs Bunny. He'd start with an egg in a bowl, and then a peanut for a body. And then you'd just add all the details.

**Steman** ([39:13](#)):

Makes it sound easy.

**Slavin** ([39:14](#)):

Yeah. Right.

**Steman** ([39:15](#)):

Did you draw that? Did you just draw that recently?

**Slavin** ([39:18](#)):

Yeah. Uh-huh (affirmative).

**Steman** ([39:20](#)):

That's awesome.

**Slavin (39:21):**

So anyway--

**Steman (39:24):**

Who did your dad like to draw? I know we talked, he didn't care much for Bugs Bunny, but were there-- No, you said you weren't sure.

**Slavin (39:30):**

Yeah. I really don't know.

**Steman (39:31):**

Yeah. I don't know.

**Slavin (39:33):**

As I said, I think he really enjoyed drawing, and it really wasn't anything that-- He just liked being able to do the actions of a body and showing expressions. And it wasn't a particular character so much as what they were doing. That was fun for him.

**Steman (39:53):**

I mean, just, that's funny, just as me being the non-artist who-- My dad was a machinist, right? And I'm like, "You can fix stuff. I can't." But thinking about how it's just drawing and stuff. "You're drawing Bugs Bunny. Here's Sylvester." It's just drawing. What?

**Slavin (40:14):**

I know.

**Steman (40:14):**

It's Bugs Bunny. What did you think about your dad-- It's funny, I don't know how to phrase this, but you always hear famous people, they're like, "Oh yeah. My dad was a movie star." And you're like, "Isn't everybody's dad a movie star?" When did you become aware of what your dad

did? And then did you realize at some point, like, "Yeah, that's a big deal." Or, "That's not what my friends do, their parents do." How did you--

**Slavin (40:48):**

That was early on. I'd say I was four or five when I realized what my dad was doing. And they had friends that were from the studio, or from Disney, that they had still kept in contact with. And so I grew up around a group of adults who were very creative, and they were different than my next door neighbors' families. And it set me apart, or both my sisters and I apart, because everybody knew my dad drew Bugs Bunny and he was very famous, but that didn't mean that-- It was hard to live up to because it wasn't really me, that they were giving me credit, when it was really his work. So it took me a while to get around that as I was growing up, that you have a father who was really well known and is very talented. But I don't know where I'm going with this. I'm getting very personal, but it takes an adjustment to realize that you've got to work for whatever it is that you want to do as much as he did it, that isn't just come naturally.

**Steman (42:15):**

Right. Right.

**Slavin (42:17):**

And I think that was an eye-opening thing to me as I grew up, grew older.

**Steman (42:25):**

Did he encourage you to go into the art or not? I mean, obviously, you became a teacher and you were teaching art, but was that something that he was supportive of?

**Slavin (42:32):**

Oh, yeah.

**Steman (42:32):**

Like, "If that's something you want to do, go ahead."

**Slavin (42:34):**

Yeah. In fact, I was given a scholarship to art center in LA for high school students. So I would go in every week, every Saturday. And they would drive me in and wait until I was done with my classes and come out. So yes, they were very encouraging about it. They were very supportive of doing the best that you can and really being persistent at something so that you get better at it.

**Steman (43:06):**

Yeah. Yeah. Well, that's good, because it's always funny, you hear about someone's child is an-- Well, your father's an actor and you go in the acting, and you wonder--

**Slavin (43:14):**

Yeah, yeah. But I think when you grow up in a family that's creative, you tend to realize that that's okay to do. A lot of families would discourage you from going into the arts. But there are opportunities in the arts, you can make a living. You can be an artist.

**Steman (43:33):**

Can make a living doing that. Yeah. Yeah. So let's talk about-- Well, I have one more question. Favorite memories of your dad in his career, is there something that sticks out?

**Slavin (43:49):**

I hadn't thought about that one. I always need time to think about things. I think he really enjoyed, he would give what he called talks to elementary schools. He really liked doing that because he could get up and talk in front of kids, and the kids would just be so eager to listen to

what he had to say, and try to do whatever it was that he was trying to get them to do. So that was outside of the Bugs Bunny thing. But Bugs Bunny gave him that opportunity.

**Steman (44:24):**

Yeah. Yeah. So let's get to the stuff. And I'll just tell our listeners, you have donated, it's 5,000, more than 5,000 drawings of your dad, mostly of the daily and the Sunday comic strips. And the question, I don't think I've asked this of you, so you were the caretaker.

**Slavin (44:50):**

Yes.

**Steman (44:50):**

Well, you still got some of the-- But you were the caretaker of this material. So why you?

**Slavin (44:55):**

Okay. Well, when my dad died, all this stuff stayed with my mom. And when she died, we decided that we would divide it up. So my other sisters do have things. But I also ended up discovering that the people who bought my parents' house had discovered a big stack of under drawings in their attic, in the attic, and were selling them. So yes, it ended up actually, I ended up having to buy them from them. So that's why I have the majority of the pieces.

**Steman (45:36):**

Oh, my gosh.

**Slavin (45:37):**

Yeah.

**Steman (45:37):**

I had no idea.

**Slavin (45:38):**

Yeah. I don't talk about that too much.

**Steman (45:41):**

I'm sorry, Martha.

**Slavin (45:42):**

But it's unfortunate, but at least I got them back.

**Steman (45:45):**

Yeah.

**Slavin (45:46):**

But then, at some point, I realized it's great to have them, but it's going to be a burden on my son to have to take care of them or whatever. And I really wanted to have them preserved. And it just seemed like such a good fit to go back to St. Cloud where he started. And you were just wonderful to accept them. It was just such a-- I really value what you've done because you could have easily said no.

**Steman (46:16):**

Right. Right. But we didn't and we weren't going to.

**Slavin (46:20):**

Yeah, right.

**Steman (46:20):**

So you had the drawings and you were wondering, and I think we've talked. I remember when we visited with you in 2019, it's like my parents. So my parents are your age, and you wonder, and as I get older, you wonder, "I've got all this stuff, what am I going to do with it?"

**Slavin (46:37):**

Right.

**Steman (46:37):**

And certainly something like that, as your dad's legacy of 5,000 plus drawings of what to do with it. And I suppose your family may not have thought it was a big deal. Hopefully they would have.

**Slavin (46:52):**

Yeah.

**Steman (46:53):**

They will, like, "Oh my gosh, this is a big deal." But making them available to people to see, I mean, my job, as the archivist is to make them accessible. So how they're used, I don't care how they're used as long as they're used and people can look at them, yeah. And use them for any purposes that they want to. So I know we had a-- I was thinking about this. I was trying to think about the first time we talked about this. It must have been--

**Slavin (47:28):**

[crosstalk 00:47:28].

**Steman (47:28):**

I remember having a meeting with Matt Andrew, and he's like, "What do you think about this, Tom?" I'm like, "I'm really interested." And I knew who your dad was. And it was interesting. And so, I was thinking about how this has evolved. And it's been, I don't know, five, six, seven years that this has--

**Slavin (47:46):**

Yeah, it's amazing it's been this long actually.

**Steman** ([47:50](#)):

That it's been going on for a while, which is just fine. But I know you were wondering-- Well, you've answered the question. You wanted to-- They could come back home. We could have said no, and there could have been a number of reasons why, that we can't do it, or it's not within our collection scope, but it certainly is. And I'm glad that we're able to do the work that we did on it. So how do you feel it being here? How do you hope to see it used?

**Slavin** ([48:24](#)):

Well, I hope people actually come in and look at it. And I hope people will look at the under drawings, as a way to see how an artist works, because to me, a finished piece of art is really wonderful. But if you really want to know what's in the artist's mind, you need to look at the things they've done ahead of time. And he was such a great drawer or draftsman. His skills were just exceptional. In fact, I was talking to the grandson of one of the animators that worked on the movie animations. And he was saying that his grandfather was always raving about my dad, because he was such a good illustrator. He just was always holding him up as an example of how to draw things.

**Steman** ([49:21](#)):

Yeah.

**Slavin** ([49:21](#)):

So he had a special talent and I just would like to share it with so many other people than just myself.

**Steman** ([49:32](#)):

Right, right. And that's why you have it in an archives, to make it available for people to see.

**Slavin (49:36):**

Yeah, right.

**Steman (49:37):**

So, Martha, it'll always be--

**Slavin (49:41):**

I forgot to turn that off.

**Steman (49:42):**

At least it didn't do it before.

**Slavin (49:43):**

I'm sorry.

**Steman (49:45):**

So at least you know it has a good home at St. Cloud State.

**Slavin (49:49):**

Yeah, it sure does.

**Steman (49:50):**

And that we've done how to work on those, on the papers. And people can certainly access these and come and see what your dad has done. I mean, and then that's what I was telling some of the folks at lunch today, was that it isn't just a smattering or just a handful. I said, "There's 5,000 drawings." And I'm always interested in-- And I've got one more-- As I keep thinking of some other questions. It's always seeing that evolution and seeing that critical mass of stuff. So it isn't just a handful of drawings. And here, you could track how he drew these things.

**Steman (50:27):**

And even some of the, maybe we've talked about this, I've always wondered about the subtle commentary about the day. And there's one that I have in the exhibit of Bugs Bunny's a barber. And in walks of gentleman. He's got a hair that's covering his face, and Bugs is thinking to himself, "Well, this is going to take a while." I mean, was that something that they were conscious of, that your dad and Al Stoffel were conscious of? Because I always-- It's not like Doonesbury, because that's, it's hitting you over the head. But there's got to be some of that social commentary, I don't say hidden or it's really subtle, or--

**Slavin (51:07):**

But I think you can see those. Especially, I think when they were hippies, that was a big craze for long time. There were several strips that show guys with real long hair and typical garb,

**Steman (51:19):**

Right. I think Mr. Snoogle had a son who wanted to--. I think I pulled that one out too. I saw where he said Mr. Snoogle's son who looks like a hippie from the-- And I think it was from the mid '70s, and Bugs is like, "This guy can't run anything."

**Slavin (51:33):**

Oops.

**Steman (51:34):**

Oops. The computer went haywire. I don't know what was going on. And then I just remembered one more thing. It's as you were talking about working with Al Stoffel and Al saying, "I want you to change this." And is that what happens? So you have the strips and you can see where things were cut out, or he's taped-

**Slavin (51:59):**

Yes.

**Steman (51:59):**

--a new panel. So, that would be--

**Slavin (52:02):**

That's where Al Stoffel said, "We need to work on this one."

**Steman (52:08):**

That's good to know.

**Slavin (52:08):**

Yes.

**Steman (52:10):**

I guess I didn't-- I knew that that was done. I remember you telling me that he had revised it. But if he was talking to Al, then I guess that's what they had to do. Yeah.

**Slavin (52:21):**

Yeah.

**Steman (52:22):**

So how would you sum up your dad to end this?

**Slavin (52:25):**

Oh my goodness.

**Steman (52:25):**

How would you sum it up? His work and his life. I know you shared some really nice things at lunch. And saying, I thought what really hit me, you saying that he would've absolutely loved to

see his stuff here. I mean, so what would you think about that? And how would you sum up your father? It's hard to sum up 72 years, right?

**Slavin (52:49):**

Yes, right. Exactly. Well, my dad was just a special person. I think everybody who met him was just-- He was very humble, very interested in other people, and so creative. And always encouraging other people to be their best at whatever it was that they wanted to do. He was a great teacher. Even though he was not a formal teacher, he taught all his life. And the Bugs Bunny part made his life even more interesting.

**Steman (53:32):**

Certainly did. And opened doors for him too.

**Slavin (53:35):**

Yeah.

**Steman (53:35):**

Which is this character that everybody recognizes. So one of my students, we saw her just briefly this morning. She's from Sri Lanka.

**Slavin (53:46):**

Oh.

**Steman (53:46):**

And I asked her, I said, "Do you know who Bugs Bunny is?" And she's like, "Yeah." Halfway around the world. I'm like--

**Slavin (53:52):**

I know, [crosstalk 00:53:53].

**Steman** ([53:54](#)):

And it didn't surprise me. She's like, "Yeah, I know who Bugs Bunny is. Absolutely." I think it's amazing. And I think your dad's work is amazing, as a non-artist, just knowing that we had someone from St. Cloud State, who was educated here, drawing the comic strip, and the books, and the coloring books, and everything else that's related to Looney Tunes. And you making that decision to donate it to St. Cloud State where future students, and scholars, and whoever wants to see it, can see the material. And thank you very much, Martha.

**Slavin** ([54:29](#)):

Thank you for doing this. I really appreciate it. It's going to make a big difference for our family too, actually.

**Steman** ([54:39](#)):

Awesome. Thank you very much.

**Slavin** ([54:41](#)):

Yeah.